THE MINUTES OF THE MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., APRIL 15 and 16, 1931.

The eleventh meeting of the Commission of Fine Arts during the fiscal year 1931 was held in its office in the Interior Department Building on Wednesday, April 15, and Thursday, April 16, 1931. The following members were present:

Mr. Moore, Chairman,
Mr. Morris,
Mr. Winter,
Mr. Cross,
Mr. Weinman,
and Mr. H. P. Caemmerer,

Executive Secretary and Administrative Officer.

The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the meeting held March 19, 1931, were approved.

2. CONQUEST OF YELLOW FEVER MEDAL: Mr. Thomas Hudson Jones, Sculptor, brought to the attention of the Commission several casts that he had made for the reverse of the Conquest of Yellow Fever Medal. He said that this matter had given him a great deal of trouble because of the continued suggestions made by the Treasury Department for changes in the design and he hoped the matter could be settled today.

The casts were brought to the particular attention of Mr. Weinman, who inspected them. The one showing a tablet for the name of the recipient was accepted by him with the suggestion that the Mint arrange for a special die in the casting of each of the medals, of which it is understood there will be only 24.

The Secretary stated that the Acting Director of the Mint had informed him last evening that they were prepared to recommend the acceptance of both

designs for obverse and reverse of the medal to the Secretary of the Treasury; and, therefore, Mr. Jones should go at once to the office of the Director of the Mint and submit his casts for approval. The Commission having approved the cast for obverse and reverse of the medal, Mr. Weinman dictated a letter recommending to the Treasury Department approval of the models (Exhibit A). Mr. Jones took the letter and models to the Acting Director of the Mint and informed the Commission later in the day that the Treasury Department had approved the models for both obverse and reverse of the medal.

3. CHIPPEWA INDIAN MEMORIAL: The Commission inspected a model for a Chippewa Indian submitted by Representative Conrad G. Selvig of Minnesota to be erected at Old Crossing on the banks of the Red Lake River about 15 miles from Crookston, Minnesota, commemorating the signing of the treaty with the Chippewa Indians on October 2, 1863. The erection of the monument has been authorized by Congress by an Act of Congress, approved January 31, 1931 (Public No.577, Seventy-first Congress), as follows:

> "Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Interior is hereby authorized to erect a suitable monument and historical tablets on or near the site of the encampment, located on the banks of the Red Lake River at the place known as the Old Crossing, situated approximately fifteen miles northeast of Crookston, Minnesota, where, on October 2, 1863, the representatives of the two bands of the Chippewa Indians, known as the Red Lake Band and the Pembina Band, and of the United States Government, signed a treaty ceding to the United States of America the Red River Valley of the North. The title to the land deemed appropriate for the site of this monument shall be vested in the State of Minnesota and the acquisition of the site and the care of the site and monument shall be without expense to the Federal Government.
>
> "SEC. 2. There is hereby authorized to be appropriated, out of any money in the Treasury not otherwise appropriated, the sum of $5,000, or so much thereof as may be necessary, to carry out the provisions of this Act: Provided, That the said monument shall be the work of an artist who is a citizen of the United States."
>
> Approved, January 31, 1931.

The model had been designed by Mr. Carl C. Mose, Sculptor of Minneapolis. An appropriation of $5,000 had been made available for the monument in the Second Deficiency Act, approved March 4, 1931 (Public No. 869 - 71st Congress, pp 19), as follows:

> "Monument at Old Crossing, Minnesota: For the erection of a monument and historical tablets at the site known as Old Crossing, Minnesota, to commemorate the signing of the treaty of October 2, 1863, between the United States and the Chippewa Indians, as authorized by and in accordance with the provisions of the Act approved January 31, 1931 (Public Act Numbered 577, Seventy-first Congress), fiscal years 1931 and 1932, $5,000."

Representative Selvig also submitted a copy of a letter which he addressed to the Secretary of the Interior, in which an extract is given of a letter sent to him by Mr. Mose (Exhibit B).

The Commission inspected the model and it was brought to the particular attention of Mr. Weinman for criticism. Mr. Weinman regarded the model quite well designed but thought the side view of it too thin. He said the shoulders and blanket should be further studied so as to give them greater fullness. Also, since the statue is to be located out-of-doors as was shown in the location plan which Congressman Selvig submitted, he said a life-size statue 6'6" in height was too low and that the statue should be at least 8' in height. The amount of $5,000 appropriated is, therefore, insufficient, Mr. Weinman said, and recommended an appropriation of at least $12,000 for it, as it would cost $2,400 to cast the statue. The inscription should be cut in stone and the use of a bronze tablet was, therefore, not favored.

As to whether or not the Indian should wear leggings, this is a matter which the sculptor should settle in consultation with an authority on the Chippewa Indians.

The Commission concurred in these suggestions and the Secretary of the Interior was informed accordingly. (Exhibit B-1)

(A letter was subsequently received from Mr. Carl Mose, submitting a letter received by him from the Secretary of the Interior, together with a copy of a letter sent by the Secretary of the Interior to Congressman Selvig (Exhibit B-2), stating that under Revised Statute 3709 it is necessary to award a contract for the proposed monument under competitive bidding. The report from the Commission giving tentative approval of Mr. Mose's design embodied the recommendation that the Acts of Congress above mentioned be amended so as to provide an additional appropriation of $7,000 and that the Secretary of the Interior be empowered to make a contract for this statue without competition).

4. BALCONY FOR BUILDING AT 24TH AND CALVERT STREETS: The Secretary brought to the attention of the Commission a design for a balcony to be constructed on the building at 24th and Calvert Streets, the design for which had been submitted by the Building Inspector under the Shipstead-Luce Act and approved by the Commission.

Mr. Cross felt that the balcony would improve the appearance of the building and the Commission approved the design accordingly.

Mr. Moore believed it would be advisable for the Commission to make some objection to the flashy sign which has been placed on this building and to all large advertising signs on buildings adjacent to the areas mentioned in the Shipstead-Luce Act.

5. DESIGN FOR RESIDENCE AT 2706 OLIVE STREET: The Secretary submitted a design for a residence to be built at 2706 Olive Street, N. W., near the Rock Creek Parkway. The Commission after noting the location on the map and inspecting the design, approved it.

6. NATIONAL GEOGRAPHIC SOCIETY ADMINISTRATION BUILDING: Mr. Arthur B. Heaton, Architect, and Dr. Gilbert Grosvenor, President of the National Geographic Society, presented a revised design for the National Geographic Society Building. Mr. Heaton said that the National Geographic Society desires the middle portion of the building, which is 60 feet wide, to project, giving three fine rooms and that it is impossible to obtain this without columns and pediment.

The architect members of the Commission gave particular attention to the design. Mr. Cross suggested carrying the line across above the pediment to give a better connection between the two wings. The Commission preferred the design showing a pent-house like structure on top; Mr. Morris believed that this should be set back farther, possibly four or five feet, so as not to be seen from the street. Mr. Cross suggested that Dr. Grosvenor have a model so made that the pent-house may be moved and thus the best arrangement obtained by actual trial. Mr. Heaton added that he would try a band or balustrade across the front of the central portion of the building.

Mr. Heaton will embody these suggestions in the final drawing. He arranged with Mr. Morris and Mr. Cross for a conference in New York City for inspection of the completed design.

7. INSCRIPTIONS FOR LEIF ERICSSON STATUE: Mr. Moore read the inscriptions suggested by Honorable Wm. R. Castle, Under Secretary of State, for the pedestal of the Leif Ericsson Statue to be erected in Iceland, in a letter, dated April 14, 1931, as follows:

Sir:

"I have received Mr. Caemmerer's letter of April 13th, with enclosures, regarding the inscriptions to be carved on the pedestal of Mr. A. Stirling Calder's statue of Leif Ericsson.

"For Mr. Calder's information it should be made clear that the statue is less a memorial to Leif Ericsson than a gift on the occasion of the one-thousandth anniversary of the creation of the Icelandic Parliament (Althing). In this connection it may be added that Iceland is understood to enjoy at present the status of an independent kingdom, under the crown of Denmark. An official American commission visited Iceland last year, in honor of the anniversary, and made an announcement of the gift, which was provided for in the Public Resolution establishing the commission. Therefore it seems to me that the word "To", above the name "Leif Ericsson" in Mr. Calder's photograph, is unnecessary,

and that the date should be 1930. It also seems to me that the lower inscription might properly be omitted, both because the monument is not primarily a memorial of Ericsson's voyages and because the precise scope and date of them do not appear to have been fixed.

"In making alternative suggestions, I labor under the disadvantage of not knowing the dimensions of the spaces available. I take the liberty, however, of proposing, for your consideration and Mr. Calder's, the following inscriptions for the two spaces indicated in the photograph:

LEIF ERICSSON
SON OF ICELAND
DISCOVERER OF VINLAND

and

THE UNITED STATES OF AMERICA
TO
THE KINGDOM OF ICELAND
ON
THE ONE-THOUSANDTH ANNIVERSARY OF THE ALTHING
1930

Very truly yours,

For the Secretary of State;
(Signed) W. R. Castle,
Under Secretary.

The Commission thought the inscriptions very good. However, Mr. Weinman suggested moving them down a little on the vertical plane, as shown in the photograph of the model, and Mr. Morris believed that the lettering should be smaller. The Commission concurred in these suggestions and advised that Mr. Calder make a full sized drawing of the inscriptions and also design some sort of motif, as Leif Ericsson's ship, on the "horizontal stone."

The State Department was requested to advise whether or not the inscription should be given in the Icelandic language and to state whether Leif Ericsson was a "son of Iceland". (Exhibit C and C-1; see also C-2)

8. YANGTZE CAMPAIGN MEDAL: Mr. Moore read a letter from Mr. Sinnock, the designer of the Yangtze Campaign Medal, as follows:

April 14, 1931.

My dear Mr. Moore:

"I have been advised by the Bureau of Navigation, Navy Department, that the Chinese Government has protested the use of the pagoda on the recently accepted model for the Yangtze Campaign medal. They have requested me to make up an entirely new design and model.

"Yesterday I talked the matter over with Mr. Weinman who suggested that I write to you in regard to it.

"We feel that the matter could not have been presented to the representative of the Chinese Government in the right light; in fact it is difficult to understand how it came about that they were consulted at all in the matter. The pagoda is in no sense a temple of worship although sometimes built near a temple. I have friends who have lived in Shanghai for many years, having just recently returned from there, who have informed me that this particular pagoda is represented as a trademark, etc. by a number of commercial concerns in Shanghai. Some large manufacturing firms have taken the name "Pagoda" and their stationery, etc. all carry pictures of it. In the light of this fact we cannot understand how it can be held to be too sacred to be used on this medal, where there is not the slightest suggestion of disrespect intended, but rather a tribute to their artistic achievements.

"It seems to us that there must be a misunderstanding somewhere, which might be cleared up in a few minutes spent in conferring with the Chinese representative.

"I am wondering if you, in your official capacity as Chairman of the National Commission of the Fine Arts would find it possible and be willing, with the consent of the Navy Department, to approach the Chinese representative with regard to the matter. If I could find a motif which would take the place of this one I would not trouble you, but I have been unable to find anything which is nearly as appropriate and effective.

"I am writing to you not only in my own interest but I feel that it is also in the interest of the Navy Department as well who certainly want as finely designed a medal as is possible.

"Thanking you for whatever attention you may be able to give to this, I beg to remain,

Sincerely yours,
(Signed) John R. Sinnock.

The Commission concurred in the suggestion of Mr. Morris that Mr. Moore find out just what the objection of the Chinese representative is to this design and if there is any misapprehension on his part, that Mr. Moore clear the matter up.

(Mr. Moore being empowered by the Commission to act in this matter decided that it would be best to recognize the protest of the representative of the Chinese Government and Mr. Sinnock was informed accordingly. (Exhibit D))

9. FIRE DEPARTMENT BUILDING, 13TH NEAR K: Mr. A. L. Harris, Municipal Architect, submitted a completed design for the new Fire Department Building on 13th Street near K, N. W. It was noted by the Commission that Mr. Harris had carried out their suggestions made at a previous meeting. The building was designed in the Georgian type of architecture and the Commission were pleased with it. The Commission approved the design.

10. BADGE OF MILITARY MERIT: Under date of April 8, 1931, the following letter was received from General Douglas MacArthur, Chief of Staff, U. S. A., submitting designs for the proposed Badge of Military Merit, as follows:

Dear Mr. Moore:

"It is expected to revive the use of the Badge of Military Merit, established by General George Washington, by Executive Order on February 22, 1932, in connection with the bicentennial celebration. Meanwhile, the project is being kept confidential. The Badge will be awarded for "extraordinary fidelity or essential service" in war or in peace.

"The order for the original decoration, as you doubtless know, contemplated the wearing 'over the left breast the figure of a heart in purple cloth or silk edged with narrow lace or binding'. In reviving it, it is intended to follow the modern designs of decorations but to retain the characteristics of the original.

"In the regulations for its award, this decoration will be rated below the Distinguished Service Cross and the Distinguished Service Medal.

"In accordance with the terms of Executive Order No. 3524 of July 29, 1921, I am sending you herewith two designs for such

decoration, which have been prepared by direction of the Secretary of War. It is requested that they be examined and returned to the War Department with the advice of the Commission of Fine Arts as to their merits. Of the two designs the War Department prefers that one with the bust of Washington. It may be noted that both designs carry the Washington Coat of Arms as well as representation of the heart of the original.

"It will be greatly appreciated if the subject be given the early consideration of the Commission.

"It is requested that the contents of this letter be kept confidential."

Sincerely yours,
(Signed) Douglas MacArthur,
Chief of Staff.

The matter had been submitted to Mr. Weinman, who recommended acceptance of design 2a for the obverse, showing the head of George Washington, and 2b for the reverse. Mr. Weinman suggested that the medal be made smaller and that the entire design be re-studied. Also he made several other suggestions in matters of detail. All of these suggestions were submitted to General MacArthur in a report, which included the further recommendation that the sum of $1,500 be made available by the War Department in order to secure the services of a competent medallist to prepare the models. (Exhibit E)

(The War Department having advised that $1,500 would be made available to secure the services of a medallist, they requested the names of three medallists to be asked to submit sketch models embodying the suggestions of the Commission. The competition is required to meet the ruling of the Comptroller General. Upon the suggestion of Mr. Weinman, Mr. Cecere, Mr. Hancock, and Mr. Sinnock were recommended for the medallists for this competition. (Exhibit E-1)

11. GEORGE WASHINGTON BICENTENNIAL QUARTER: Miss M. M. O'Reilly, Acting Director of the Mint, addressed a letter to the Commission, dated April 14, 1931, as follows:

Dear Mr. Moore:

"The Department is about to make up a list of sculptors who are to be invited to submit designs for the quarter dollar to be issued in 1932. Will you be kind enough to suggest the names of sculptors who should be included in this list?

Respectfully, (Signed) M. M. O'Reilly,
Acting Director of the Mint.

The Act providing for the coinage of the Bicentennial 25-cent piece reads as follows (Public No. 852 - 71st Congress):

> Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That notwithstanding the provisions and limitations of section 3510 of the Revised Statutes, as amended, the Secretary of the Treasury is authorized and directed, for the purpose of commemorating the two hundredth anniversary of the birth of George Washington, to change the design of the twenty-five-cent piece so that the portrait of George Washington shall appear on the obverse, with appropriate devices on the reverse, of said piece. The new coins shall be issued for general circulation beginning in 1932, the year of the said bicentennial anniversary.
>
> Approved, March 4, 1931.

The Commission considered the matter and called attention to the fact that the Program of Competition for the George Washington Bicentennial Medal stipulated that the winner of the competition for the medal should also be the designer for the coin. The action of Congress in authorizing a commemorative 50-cent piece or 25-cent piece for the Bicentennial could not be anticipated. In the circumstances the Commission felt that a further competition to secure a designer for the Bicentennial quarter unnecessary and contrary to the spirit of the Program of Competition for the medal. The Acting Director of the Mint was informed accordingly, the Commission suggesting further that the Bureau of the Mint commission Mrs. Laura Gardin Fraser, winner of the competition for the Bicentennial Medal, as the designer of the Bicentennial quarter. (Exhibit F)

12. SCULPTURAL GROUPS FOR THE ARLINGTON MEMORIAL BRIDGE: Under date of April 11, 1931, the following letter was received from Mr. Kendall regarding the sculptural groups for the Arlington Memorial Bridge:

> Dear Moore:
>
> I have your letter of April 10th and disagree with you entirely about the question of the Fraser equestrian group as compared with

Friedlander's. The Friedlander equestrian group was accepted. It was Fraser's part to make his group conform in mass with Friedlander's. He has not done so as yet. Please hold to your opinion that there should be another show-down in New York. Of course, as you say, the former sculptor members of the Commission should be invited, but this is more a question of architectural mass, and the opinion of the architects would generally be better than that of the sculptors in that respect. I like Fraser's group as much as anybody, but as I said in my previous letter, he does not recognize the necessity of an approximate similarity in mass. You have the photograph of the models as they are exhibited in the 57th Street Gallery, N. Y. Fraser has modified his mass a little from what is shown in that photograph, but I am not at all sure that he has done it enough. The question that I am asking the Commission to consider is a much larger one than the detail of any special group."

Yours very truly,

(Signed) Wm. Mitchell Kendall.

Mr. Morris said he felt Mr. Fraser should make his groups smaller. However, Mr. Weinman informed the Commission that he had seen the revised models in Mr. Fraser's studio and that he had brought the wings down and closer together so that they do not dominate the whole group as previously. The Secretary suggested that solar prints be made and placed on the permanent pedestals (which will be in place by May 15) for the Commission to inspect at the next meeting on May 28, saying that Mr. Fraser favored this. The Commission agreed to this accordingly. Mr. Morris thought Mr. Fraser's groups too naturalistic compared with Mr. Friedlander's, which are archaic. Mr. Moore felt it would be unfortunate if there is too much alteration in the Fraser group simply to meet the suggestions of Mr. Kendall as to conforming to the Friedlander group; that the two groups are four hundred feet apart and any minor difference in design would never be noticed when comparing the figures in place.

The Arlington Memorial Bridge Commission was requested to have solar prints of the models prepared for inspection at the next meeting. (Exhibit G and G-1)

13. NEON LIGHTING--ARLINGTON MEMORIAL BRIDGE: Major Gillette said that the Neon Lighting Company, while they had planned to install neon lighting on the Arlington Memorial Bridge for the inspection of the Commission of Fine Arts, the installation had not been completed and it would be necessary to defer the matter until the next meeting.

14. INSCRIPTION FOR THE ARLINGTON MEMORIAL BRIDGE: Mr. Moore submitted a tentative draft of the inscription which was prepared by the Arlington Memorial Bridge Commission for the Arlington Memorial Bridge. It was a long inscription, giving the names of the members of the Arlington Memorial Bridge Commission, architects, construction engineers, etc.

The Commission felt the inscription was too long and did not necessarily call for a history of the bridge; that the inscription should be such as could be cut into the stone, using possibly the pylons at the Columbia Island end of the bridge. Titles such as Honorable should be omitted from the names, and also dates indicating terms of service of individual members.

Mr. Moore said he was glad the members of the Commission agreed to this, and the draft of the inscription submitted was revised accordingly and sent to the Arlington Memorial Bridge Commission. (Exhibit H)

15. SCULPTORS FOR COLUMNS ON COLUMBIA ISLAND PLAZA: Major Gillette said that Mr. Kendall had suggested in a letter Mrs. Belle Kinney Scholz who designed the figure of the World War Memorial at Nashville, to represent the South in place of Mr. Lukeman. Mr. Morris said that he thought it would be better to have more than one sculptor representing the South and the Commission concurred in the suggestion that both be retained on the list of sculptors.

Whereupon, Major Gillette stated he thought it would be advisable to suggest something a little more definite to the sculptors than the memorandum submitted to the Arlington Memorial Bridge Commission early this spring.

Mr. Weinman concurred in this suggestion. Major Gillette also wondered whether it would be necessary to represent the West and the East on the columns, in view of the fact that these columns have been understood so far to stand for the North and the South. Mr. Morris said he felt the whole composition should represent the Nation and if two columns are to represent the North and the South, it would seem they should be omitted. Mr. Moore read a copy of the memorandum submitted to the Arlington Memorial Bridge Commission with reference to the columns (Exhibit I) and said he would give further thought to a statement regarding the design of the columns that would be of help to the designers. ~~(Exhibit I-1)~~.

Major Gillette said that the Arlington Memorial Bridge Commission is ready to pay each of the competitors $500 for a scale model. The preliminary sketch model would be designed on a scale of 1 inch to the foot and would thus be about 18 inches high.

16. PENNSYLVANIA AVENUE BRIDGE AT M STREET: Major Gillette said that it is absolutely necessary to erect a new bridge over Pennsylvania Avenue at M Street, and inasmuch as it must cross the creek on a very definite diagonal, it is essential that it be built of steel. He said that the bridge would be like the K Street Bridge but that it will be better looking; it will also have stone abutments. A design for the bridge is to be prepared.

17. MARKERS FOR ENTRANCES TO THE DISTRICT OF COLUMBIA: Mr. Moore brought to the attention of the Commission photographs of markers of the Mason and Dixon Line, showing the Lord Calvert Coat of Arms, and stated that the Garden Club of America had decided to accede to the suggestion of the Commission that the marking of the entrances to the District of Columbia be mainly planting with a marker of Aquia Creek sandstone, like the markers used for the first

survey of the Mason and Dixon Line. Mr. Edward W. Donn, Architect, is to prepare a design.

Major Gillette said the objection to using these official looking markers is that in the future they might be made the basis for enormous property claims but that this objection could be overcome by inscribing on one of the four sides of the marker, "Presented by the Garden Club of America". Major Gillette thought the cutting of the coat of arms of Maryland and the District of Columbia would make the markers too costly; Mr. Moore told him, however, that Mr. Donn had said he could erect a marker such as this in Aquia Creek sandstone for $250. Also it might be desirable to use the District of Columbia boundary stone as type of marker. It was suggested that D. C. be placed under the District of Columbia coat of arms and Md. under the Maryland coat of arms and that a design showing the arrangement of these motifs be made by Mr. Donn. A report embodying these suggestions was sent to Mrs. Fairfax Harrison, representing the Garden Club of America. (Exhibit J; see also J-1)

(Mr. Donn prepared a sketch for the proposed marker, which was inspected by Mr. Greenleaf during his visit to Washington on Thursday, April 23. Mr. Greenleaf regarded the marker well designed but after an inspection of two of the proposed sites for markers, namely, at the 16th Street and Wisconsin Avenue entrances to the District of Columbia, he felt special study would have to be given to a location plan in providing for erection of these markers in connection with a suitable planting scheme.)

18. DISTRICT OF COLUMBIA WORLD WAR MEMORIAL BANDSTAND: Mr. Moore called attention to the fact that work is under way for the erection of the District of Columbia World War Memorial Bandstand and that Major General Cheatham, U. S. A., Retired, is now Chairman of a committee having the landscape matter in hand.

General Cheatham conferred with the Commission about this matter later in the day and in company with the Commission visited the location. General Cheatham urged that the Commission recommend a landscape architect to prepare a plan.

(The matter was taken up with Mr. Greenleaf, who agreed to come to Washington. He came on Thursday, April 23, and the conclusions reached in conference with General Cheatham and Mr. Brooke, the architect, were embodied in a letter to Mrs. Fairfax Harrison, representing the Garden Club of America. (Exhibit K))

19. FINE ARTS EXHIBITION - GEORGE WASHINGTON BICENTENNIAL: On April 16, 1931, the Commission of Fine Arts met with the following representatives of the national art associations representing architecture, landscape architecture, sculpture, and painting:

AMERICAN INSTITUTE OF ARCHITECTS:

Mr. J. Monroe Hewlett.
Mr. Victor Mindeleff.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS:

Mr. Charles W. Eliot II.
Mr. A. Hadden Alexander.

MURAL PAINTERS SOCIETY:

Mr. Ezra Winter.
Mr. J. Monroe Hewlett.

NATIONAL SCULPTURE SOCIETY:

Mr. James E. Fraser.
Mr. Henry Hering.

The purpose of the meeting was to formulate plans for the proposed Exhibition of Fine Arts to be held during the George Washington Bicentennial in 1932. There was keen interest manifested by the committee members in this exhibition. There was every indication that if the Government of the United States and the George Washington Bicentennial Commission give the necessary adequate support, it will be the greatest exhibition of the fine arts, so committee members expressed it, ever held in this country in recent years. It is to be an exhibition bearing on the life and times of George Washington and thus appropriate for the Bicentennial, and also an exhibition of current works of art in contrast with those of George Washington's time.

Two great questions were before the committee to be settled:

One, the question of space. The committee is very desirous of having this exhibition in the rotunda of the National Museum Building, and the adjoining north wing, which is being used by the National Gallery of Art, and the foyer at the 10th Street entrance.

It is proposed to use the rotunda and floor space of the National Gallery for the exhibition of sculpture and the large panels for a series of mural decorations illustrating leading incidents in the life of George Washington. There will be at least twelve of these mural paintings executed by leading artists (about twenty artists) of the country, who are prepared to devote fully six months' time to them without remuneration. Likewise the National Sculpture Society is calling upon its members for completion of copies of their works of art.

In order that the mural paintings may be properly seen in the north wing, the committee said it is very necessary that the existing partitions be at least cut down about five feet from their present height of 14 feet, the doorways made larger, and certain panels removed. This the artists advise should be done to improve the appearance of the National Gallery of Art itself. There is a great deal of vacant space above the paintings and, therefore, lower partitions than those in the Gallery at present would be by far preferable. The expense that would be involved in removing or lowering the partitions and replacing them is stated in the accompanying copy of an estimate (Exhibit L) from the C. A. Langley Company, namely, $8,000 for removing the partitions entirely and replacing them (plus $750 and $500, respectively, for handling the reflectors and paintings); or $3,300 for reducing the height of the interior partitions and later restoring them to their original height

(plus $750 and $500, respectively, for handling the reflectors and paintings).

The American Institute of Architects and the American Society of Landscape Architects wish to use the foyer at the 10th Street entrance.

Several months ago Dr. Wetmore expressed a willingness to cooperate if the Navy Department would agree to a relocation of a Naval exhibit in the rotunda. The Commission of Fine Arts took up the matter with the Secretary of the Navy and received his written approval to a temporary relocation of this Naval exhibition during the period of the Bicentennial celebration. Thereupon, Dr. Wetmore stated that while the approval of the relocation of the exhibition has been given, it was necessary to provide funds to remove the models to another location. The Commission brought this matter to the attention of the George Washington Bicentennial Commission and recommended the sum of $5,000 to meet expenses of the Fine Arts Exhibition. Congress has made this sum available. It is understood that about a thousand dollars will be needed to relocate the models. The sum of $2,000 is allotted to the Mural Painters Society for mounting the mural decorations in place.

The question of securing an appropriation of at least $5,000 from the National Sculpture Society to meet the cost of lowering the partitions which would meet the requirements of the Mural Painters (Exhibit L-1) was taken up with Mr. Weinman, President, and it is understood that a definite decision on this matter will be made by the Council of the National Sculpture Society during the month of May.

In the meantime, the Corcoran Gallery of Art offered to make four of their galleries in the Clark wing of the Corcoran Gallery available as part of the space to be used for the exhibition. The National Capital Park and

Planning Commission advise that they would like to cooperate with the Commission of Fine Arts in an exhibition of the Washington Development as part of this Fine Arts Exhibition (Exhibit L-2).

On Wednesday, the Commission had as their guests at luncheon: General Cheatham, Major Gillette, Mr. Nagle, Mr. Jones; and on Thursday the artists on the Fine Arts Committee above mentioned.

C O P Y

April 15, 1931.

Dear Mr. Grant:

This will introduce to you Mr. Thomas Jones, Sculptor, who, as you know, is making the designs for the Yellow Fever Medal.

After many changes, Mr. Jones has embodied in the design he now submits both the suggestions of the Secretary of the Treasury and of the members of the Fine Arts Commission. The Secretary's desire was to leave a large enough space so the name of the recipients of each of these medals would appear larger than the lettering in the main body of the inscription. This is possible, but the Commission strongly recommend that the name of the recipient should appear in raised letters. This, as you know, is possible by making an insert or slip in the die, upon which the name of the recipient is engraved, thus making it come up in relief on the finished medal. There being but 24 medals to be struck, it would not seem to be too much an expenditure of labor to provide for the raised name.

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Hon. R. J. Grant,
Director of the Mint,
Washington, D. C.

EXHIBIT A

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.

For your information.

(Signed) C. G. Selvig.

4-8-31

C O P Y

April 8, 1931

To the Honorable
Secretary of the Interior
Washington, D. C.

My dear Sir:

Reference is made to your letter of March 6 regarding the erection of a memorial known as the Old Crossing Treaty Memorial. The title to the site and the agreement for the care of the site and the maintenance of the monument have been forwarded to you.

There is enclosed a letter from Mr. Carl C. Mose, Minneapolis School of Art, 200 East 25th Street, Minneapolis, Minn. Mr. Mose was requested, following an inquiry as to his qualifications submitted to the National Fine Arts Commission, to prepare designs and specifications for this monument at a cost not exceeding $4,400, leaving $600 to be used in preparing and beautifying the site.

He submitted a small sketch-model which follows closely the plan set forth in section 2 of his letter of February 21st which reads as follows:

> "2. A more simplified embodiment of the idea might be made in the form of a single, life-size, bronze figure, in the round:- A Chippewa Indian standing in an attitude of Peace. This Indian could be placed most appropriately upon a pedestal of the native stone you recommend (hard head rocks), and a bronze plate with suitable inscription describing the Signing of the Treaty be placed upon the pedestal. This type of monument would, I

EXHIBIT B

believe, be preferable to any other from an artistic and commemorative standpoint, in that its silhouette would be immediately visible from automobile roads in all directions, and would have the effect of causing motorists to pause and consider its significance, whereas a relief, though more inclusive, could not be made so striking. I believe that the ideas set forth in Mr. Hooper's report could be most admirably embodied in the lone symbolic figure which would "stand a silent witness to the fact that the peace and friendship existing between the United States and the Chippewa Indians (is) perpetual". This figure should be taken from a study of the typical Chippewa and would therefore be of special artistic and historic interest to Indian and White Man alike".

"A monument of this type could obviously not be done for $4,400 with much profit to the sculptor; but it is my opinion that it should be undertaken in order to set a precedent for future monuments. I agree that it is most important to make a propitious start in the matter of commemorative monuments erected in this State so rich in historic interest, and I should therefore be willing to do a monument of this sort for the amount appropriated."

This model is now in the office of the Fine Arts Commission, Room 3311, Interior Building.

Based on Mr. Mose's conception of the proposed memorial and upon information as to his talent, I wish to recommend that he be assigned this commission in accordance with the terms of his proposal for the sum of $4,400.

In regard to the remaining $600 of the appropriation of $5,000, I would like to suggest that this money be held until sometime after July 1, 1931, when the writer expects to return from Europe. I shall at that time write, giving more specific suggestions as to the use of this balance. It is important that a plan be worked out beforehand in regard to laying out the grounds to make of the site a harmonious setting for the monument.

Will you kindly acknowledge receipt of this letter to reach me this week, if possible, as we plan to leave on next Monday.

Yours very truly,

C. G. SELVIG

THE MINNEAPOLIS SCHOOL OF ART
The School of The Minneapolis Institute of Arts
JULIA MORRISON MEMORIAL BUILDING
200 East Twenty-Fifth Street
MINNEAPOLIS, MINNESOTA

April 1, 1931

Hon. C. G. Selvig,
House Office Building,
Washington, D. C.

My dear Mr. Selvig:

On Monday March 30th I sent by express to your office a small sketch-model for the proposed Old Crossing Monument. This model is intended to illustrate roughly the plan set forth in section 2 of my letter of February 21st, i. e., a monumental Indian figure holding the pipe of peace.

Further details as to setting, Indian type, costume, etc., would, of course, be studied on the ground by the sculptor to whom it is assigned, before the actual monument could be begun.

I enclose specifications in accordance with your request.

Yours very sincerely,

(Signed) Carl C. Mose.

April 1, 1931

Specifications for the Proposed Old Crossing Monument:

Single standing figure of Chippewa Indian, 6 ft. 6 inches in height.....

To be completed and cast in bronze....

The same to be mounted on a boulder of native stone....

With bronze tablet containing appropriate inscription to be placed on the boulder....

Erected and set up in place....

at a cost of.....$4,400.00

C O P Y

April 21, 1931.

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on April 15, 1931, considered a model submitted by Representative Conrad G. Selvig, of Minnesota, for a life size bronze figure of a Chippewa Indian, to be erected at Old Crossing, near Crookston, Minnesota. This model was prepared by Mr. Carl Mose, sculptor, of Minneapolis, at the request of Mr. Selvig, a copy of his letter of April 8th, addressed to you, was before the Commission during the consideration of the model.

The Commission advise that the figure of the Chippewa Indian, a photograph of which is enclosed, is quite satisfactory, although the shoulders and the cloak should be given further study; a side view shows the Indian to be too thin. However, the appropriation of $5,000 is entirely inadequate to produce a statue appropriate for the site proposed. A "life-size" statue always appears less than life size. The statue should be not less than eight feet in height; and the sum of at least $12,000 should be available for the statue, including the pedestal.

The Commission do not approve a bronze tablet on the pedestal, since it would quickly discolor the stone and would itself become simply an illegible spot. The inscription to be effective should be cut in the stone.

In view of the fact that $5,000 is inadequate for producing a statue of appropriate size for the location in question, the Commission of Fine Arts recommend that, if this type of memorial is adhered to, an additional appropriation of $7,000 be secured from Congress at the next Session for the statue. Also, in order to make it possible to accept Mr. Mose's design, the enabling Act and the appropriation Act should be amended at the same time to read as follows:

"That in carrying into effect the provisions of the Acts approved January 31, 1931 (Public No. 577, Seventy-first Congress) and March 4, 1931 (Public No. 869, Seventy-first Congress), the sum of $7,000 additional is hereby appropriated, out of any money in the Treasury not otherwise appropriated; and that the Secretary of the Interior is authorized to do all things necessary to accomplish said purpose, by contract or otherwise, with or without advertising, under such conditions as he may prescribe, including the engagement, by contract, of services of such architects, sculptors, artists, or firms or partnerships thereof, and other technical and professional personnel as he may deem necessary without regard to civil-service requirements and restrictions of law governing the employment and compensation of employees of the United States".

For the Commission of Fine Arts:

Very respectfully, yours,
(Signed) Charles Moore,
Chairman.

Honorable Ray Lyman Wilbur,
Secretary of the Interior,
Washington, D. C.

EXHIBIT B-1

THE MINNEAPOLIS SCHOOL OF ART
Julia Morrison Memorial Building
200 East Twenty-Fifth Street
Minneapolis, Minnesota

April 16, 1931.

Mr. Charles Moore,
Chairman, National Fine Arts Commission,
Department of the Interior,
Washington, D. C.

My dear Mr. Moore:

I enclose two letters from the Secretary of the Interior concerning the use of a design and model I had submitted for the proposed Chippewa Memorial. I submitted this design at the request of Mr. Selvig for the use of his committee, but should be quite willing to have it used as a general basis for bidding provided I knew definitely what the manner of advertising for the erection of this monument would be.

In view of the fact that I understood that the sum appropriated for the monument itself--exclusive of the $600 allowed for landscape development of the site--was $4,400, I made a design which seemed to me the utmost that could be erected for that amount; in view likewise of the fact that I have already, in specifications prepared for Mr. Selvig, indicated $4,000 as my price for the monument, I do not see how I could logically submit any other bid. I should like, therefore, to know whether or not the amount appropriated by the Congress is to be named in the form of advertising for bids by the Interior Department.

Mr. Wilbur refers to the Fine Arts Commission as the final authority as to any compensation I might receive for my model in the event I did not submit the low bid.

If you would look into these points and advise me as to them, I should greatly appreciate it.

Will you kindly return Mr. Wilbur's letters when you have finished with them?

With kindest regards, I am

Yours very sincerely,
(Signed) Carl C. Mose

EXHIBIT B-2

THE SECRETARY OF THE INTERIOR
Washington

April 13, 1931.

Mr. Carl C. Mose,
200 East Twenty-Fifth Street,
Minneapolis, Minnesota.

My dear Mr. Mose:

We inclose copy of our letter of this date to Representative C. G. Selvig, relative to your proposal to erect the Chippewa memorial for the sum of $4,400.

As stated therein, it will be necessary to advertise for the erection of this memorial; but we could use your design and model if agreeable to you, and you would, of course, have the privilege of bidding. Please let us know whether you have any objection to this, and what compensation you will desire for your services in case you do not get the contract. However, as stated in the letter to Mr. Selvig, in this event, you would have to look to the Fine Arts Commission therefor.

Sincerely yours,

(Signed) Ray Lyman Wilbur

Secretary.

THE SECRETARY OF THE INTERIOR
WASHINGTON

April 13, 1931.

My dear Mr. Selvig:

The receipt is acknowledged of your letter of April 3 in further reference to the memorial to be erected near Crookston to commemorate the Chippewa treaty, for which Congress has appropriated the sum of $5,000.00.

To meet the conditions of the act, you inclose a deed from Edward C. Huct and Delina A. Huct, conveying the site to the State of Minnesota, with abstract of title; and also an agreement executed by the Development Association to maintain the monument without expense to the United States.

The deed appears to be in proper form and is returned herein with abstract of title. We also inclose the agreement for addition of the corporate seal and evidence of the authority of the president and secretary to sign it.

We have also received your letter of April 8 in further reference to this matter, with a communication from Mr. Carl C. Mose, 200 East Twenty-Fifth Street, Minneapolis. It appears that, at the request of the Fine Arts Commission, Mr. Mose prepared designs, specifications, and sketch-model of the memorial, which he agrees to erect for $4,400, leaving $600 for preparation of the ground to make a harmonious site. You recommend acceptance of this offer and ask that the plans be held until your return sometime after July 1, 1931, as you wish to make more specific suggestions as to the preparation of the site. Under Section 3709, Revised Statutes, it will be necessary to advertise for the erection of this memorial. However, we could use Mr. Mose's design if agreeable to him; and he would, of course, have the privilege of bidding. If he does not submit the low bid probably he would want some compensation for the design and model. We doubt whether our appropriation could be used for this purpose, in view of the fact that he was not employed by this Service, but by the Fine Arts Commission, which, therefore, should arrange to compensate him for the design and model, if he does not get the contract for the erection of the memorial.

In view of your early departure, and in order to facilitate matters, we have sent Mr. Mose a copy of this letter with the request that he let us know whether he would be willing to allow the use of his design and model, and what compensation he desires therefor if he does not get the contract.

Very truly yours,

(Signed) Ray Lyman Wilbur.

Hon. C. G. Selvig,

House of Representatives.

C O P Y

April 28, 1931.

Dear Mr. Calder:

The question of inscription for the Leif Ericsson Statue was brought to the attention of the Department of State, and at the meeting of the Commission of Fine Arts on April 15, 1931, the Commission concurred in the recommendations of the Department of State submitted by letter of April 14, 1931, as follows:

> "For Mr. Calder's information it should be made clear that the statue is less a memorial to Leif Ericsson than a gift on the occasion of the one-thousandth anniversary of the creation of the Icelandic Parliament (Althing). In this connection it may be added that Iceland is understood to enjoy at present the status of an independent kingdom, under the crown of Denmark. An official American commission visited Iceland last year, in honor of the anniversary, and made an announcement of the gift, which was provided for in the Public Resolution establishing the commission. Therefore it seems to me that the word "To", above the name "Leif Ericsson" in Mr. Calder's photograph, is unnecessary, and that the date should be 1930. It also seems to me that the lower inscription might properly be omitted, both because the monument is not primarily a memorial of Ericsson's voyages and because the precise scope and date of them do not appear to have been fixed.
>
> "In making alternative suggestions, I labor under the disadvantage of not knowing the dimensions of the spaces available. I take the liberty, however, of proposing, for your consideration and Mr. Calder's, the following inscriptions for the two spaces indicated in the photograph:

EXHIBIT C

LEIF ERICSSON
SON OF ICELAND
DISCOVERER OF VINLAND

and

THE UNITED STATES OF AMERICA
TO
THE KINGDOM OF ICELAND
ON
(ON) THE ONE-THOUSANDTH ANNIVERSARY OF THE ALTHING
1930

Both of the inscriptions above stated should be placed on the vertical side of the stone approximately at the points marked "x" in the photograph. Somewhat smaller letters should be used than those shown in the photograph.

The Commission would suggest a medallion of Leif Ericsson's ship for the horizontal stone.

The Commission recommend that a full size scale drawing of the inscription be submitted and a design of the ship, if that suggestion is adopted.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. A. Stirling Calder,
11 East 14th Street,
New York City.

C O P Y

April 18, 1931.

Dear Mr. Castle:

The Commission of Fine Arts, at their meeting on April 15, 1931, approved the inscription, suggested by the Department of State in your letter of April 14th, for the statue of Leif Ericsson, to be given by the United States of America to Iceland. Mr. Calder is to be informed accordingly, with the request that he submit a full sized drawing of the inscription. A copy of the letter to be sent to Mr. Calder is enclosed. You will note from it that the Commission suggest placing both inscriptions on the vertical stone, and a medallion of Leif Ericsson's ship on the horizontal stone.

The question arises whether the inscription should be carved in the Icelandic language. In sending a work of art to a foreign country it has been customary to follow the practice of giving the inscription first in the language of such foreign country and then in the English language. It appears from a scale drawing of this pedestal, which takes the form of the prow of a boat, that the vertical stone is 1'9" wide and about 12' high. If there is not adequate space for showing the inscription in both languages, should the inscription be given in Icelandic or in English. Before sending the letter to Mr. Calder, the recommendation of the Department of State in this matter would be appreciated.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Hon. Wm. R. Castle,
Under Secretary of State,
Washington, D. C.

EXHIBIT C-1

C O P Y

DEPARTMENT OF STATE
Washington

April 25, 1931.

In reply refer to
IC 859 A. 413 ER 4/104

My dear Mr. Moore:

In response to your two queries of April 21st, I do not venture to speak ex cathedra. As a matter of personal opinion, I think that in the circumstances it would not seem improper for the inscription, which should be sufficiently comprehensible, to be in English alone. If carved in Icelandic as well, extreme care should be taken to ensure its correctness. I hasten to add that this Department does not contain an unassailable authority on the language of Iceland. It occurs to me, however, that it might be well to ascertain and to use the Icelandic spelling of the name Leif Ericsson.

As to his country of origin, I can only say that such popular books of reference as the Encyclopedia Britannica mention Iceland as his birthplace, and that the statue was contemplated in the belief that he was born there.

Sincerely yours,
(Signed) W. R. Castle.

Enclosure:
Photograph of pedestal
of Leif Ericsson statue.

EXHIBIT C-2

Charles Moore, LL.D.,
Chairman, The Commission of Fine Arts
Interior Department Building,
Washington, D. C.

C O P Y

April 28, 1931.

My dear Mr. Sinnock:

Your letter of the 14th has been received. I regret that the Chinese Government has raised the question as to the design of the Yangtze Medal; and I appreciate the force of your reply. Yet since objection has been made by that Government, I am convinced that it would be impolitic and unwise to attempt to change their minds; and the only way out is to yield. Those susceptibilities are things which cannot be argued away, and since the question is one of feelings which we Americans cannot quite understand it is better for us to make the change rather than to argue. Your design is so fine that it will be a loss to art to be forced to make a substitution, but that seems the only way out of the dilemma.

Yours very truly,

(Signed) Charles Moore,

Chairman.

Mr. John R. Sinnock,
2022 Spring Garden Street,
Philadelphia, Pennsylvania.

EXHIBIT D

C O P Y

April 18, 1931.

Dear General MacArthur:

The Commission of Fine Arts, at their meeting on April 15, 1931, considered the sketches you submitted with your letter of April 8th for the Badge of Military Merit, established by General George Washington, which is to be revived during the Bicentennial Celebration beginning February 22, 1932.

The matter was brought to the particular attention of the sculptor member of the Commission, Mr. A. A. Weinman, who recommends acceptance of design marked 2a, showing the head of George Washington on the obverse, and design marked 2b, bearing the legend "For Military Merit"; with changes in these designs as indicated by Mr. Weinman on the enclosed sketches, and explained as follows:

> The design of the heart is considered too large. Mr. Weinman has sketched the design of a heart on a smaller scale, with a simplified motive at the top, though retaining the Washington Coat of Arms; and a smaller ring for holding the badge.
>
> The reverse should be made smaller, and simplified as shown in the sketch.

The Commission advise restudy of the design in accordance with these recommendations, and submission of the revised design.

Also, to assure a work of art, after the sketches are approved a model should be made for both obverse and reverse. The head of Washington should be shown in steel gray on a background of purple.

The Washington Coat of Arms, the sprig of laurel and of oak should also be shown on the model in color. The model should be made five times the width of the medal.

The execution of a medal is the production of sculpture in miniature, requiring skill and experience on the part of the artist. A satisfactory design on paper does not assure a satisfactory medal; and in view of the fact that this Badge of Merit is to be revived during the Bicentennial Celebration and to rank next to the Distinguished Service Medal and the Distinguished Service Cross, the Commission of Fine Arts advise that at this stage the work should be placed in the hands of one of the leading medallists of the country. This can be done if the War Department will make $1,500 available for the production of models from which the medal will be cast. If this meets with your approval, the Commission suggest that Mr. Gaetano Cecere, sculptor, 412 West 33rd Street, New York City, be commissioned to execute the models. Mr. Cecere designed the Soldier's Medal for Valor. The original sketches are herewith returned.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

General Douglas MacArthur,
Chief of Staff, U. S. A.,
War Department,
Washington, D. C.

EXHIBIT E

C O P Y

April 24, 1931.

Dear General MacArthur:

Pursuant to information received from you through Major Marks of the General Staff that $1,500 would be made available for the George Washington Badge of Military Merit, we have communicated with the sculptor member of the Commission, Mr. A. A. Weinman, for his recommendation as to two additional medallists. It is understood that it would be necessary to have several medallists submit sketches from which a selection would be made by the War Department subject to the approval of the Commission of Fine Arts. The Commission recommend the following three medallists for this competition:

Mr. Gaetano Cecere, 412 West 33rd Street, New York City.
Mr. Walker Hancock, 207 East 17th Street, New York City.
Mr. John Sinnock, Philadelphia Mint, Philadelphia, Pa.

It is understood that these medallists will be given the necessary instructions with reference to the design, including the recommendations of the Commission of Fine Arts as to the preliminary sketch submitted, which was considered at the meeting on April 15. Enclosed is a suggested draft.

For the Commission of Fine Arts:

Respectfully yours,
(Signed) Charles Moore,
Chairman.

General Douglas MacArthur,
Chief of Staff, U. S. A.,
War Department,
Washington, D. C.

EXHIBIT E-1

FOR COMPETITION

The War Department expects to revive the use of the Badge of Military Merit established by General George Washington. This will be done by Executive Order, dated February 22, 1932, in connection with the Bicentennial Celebration of Washington's birth. Meanwhile the project is being kept confidential. The Badge will be awarded for "extraordinary fidelity or essential service" in war or in peace. The original decoration was worn over the left breast, and had the figure of a heart in purple cloth or silk edged with narrow lace or binding. In reviving it, the War Department intends to follow the modern style of decorations, but retain the characteristics of the original.

The War Department submitted to the Commission of Fine Arts two designs for such decoration, prepared by direction of the Secretary of War. These designs were returned to the War Department with the approval of design marked 2a and 2b, but the Commission recommended that an artist skilled in medallic work be selected to prepare the model. A copy of the report of the Commission of Fine Arts is enclosed for your consideration.

The Commission of Fine Arts suggest that the figure of Washington be given a military character, somewhat similar to that shown in the medal of George Washington by Augustus Saint-Gaudens to celebrate the one hundredth anniversary of Washington's inauguration as President of the United States. The Commission further suggest that the most authentic document is the Houdon bust of Washington at Mount Vernon. Prints of the medal and bust are enclosed.

It is understood that the medal will be reproduced in color--the head silver gray on a background of purple.

The reverse is to bear the following legend: For Military Merit.

You are requested to submit by May 28, 1931, colored sketch models for the obverse and a sketch for the reverse. This letter goes to three sculptors, as shown below:

Mr. Gaetano Cecere, 412 West 33rd Street, New York City.
Mr. Walker Hancock, 207 East 17th Street, New York City.
Mr. John Sinnock, Philadelphia Mint, Philadelphia, Pa.

From the three designs a selection will be made by the War Department, with the advice of the Commission of Fine Arts. The successful competitor will be paid $1,500 for final finished model.

C O P Y

April 17, 1931.

Dear Miss O'Reilly:

Your letter of April 14, asking that the Commission of Fine Arts suggest the names of sculptors to be invited to submit designs for the quarter-dollar to be issued in 1932, received the attention of the Commission at their meeting on April 15, 1931.

The Commission respectfully call attention to the Program of Competition for the George Washington Bicentennial Medal, a copy of which is enclosed, providing:

> "First, That, subject to the approval of Congress, the coinage of the United States silver half-dollars during the calendar year 1932 shall have a commemorative character. That the obverse shall bear a head of Washington based on the Houdon bust at Mount Vernon.
>
> * * * * *
>
> The design of the reverse is left to the sculptor, with the proviso that it shall be national in conception.
>
> "Third, That one sculptor be selected to design both the coin (if Congress shall so provide) and the medal (already provided for).
>
> "Sixth, That each competitor shall submit in plastic form one design for each for obverse and reverse of the Medal. The designs for the Coin will be considered when and if Congress shall so provide."

This Program of Competition was approved by the George Washington Bicentennial Commission, who have also made a contract with Mrs. Laura Gardin Fraser, the winner of the competition, for the execution of the medal.

The Commission of Fine Arts, therefore, advise that a further program of competition for the design of the quarter-dollar is unnecessary and is contrary to the spirit of the competition, even though the half-dollar instead of the quarter-dollar is referred to in the Program of Competition, since it was not possible to anticipate the ultimate action of Congress in this matter.

It is understood that the obverse of the Bicentennial coin will bear the head of Washington by Houdon and for the reverse, the artist will be free to execute a design that will be appropriate for it and submit it to the Commission of Fine Arts for approval.

Therefore, the Commission of Fine Arts recommend that Mrs. Laura Gardin Fraser be commissioned to execute the design for the quarter-dollar and that she receive therefor $300 as was contemplated by Paragraph 5 of the Program of Competition.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Miss Mary L. O'Reilly,
Assistant Director of the Mint,
Washington, D. C.

EXHIBIT F

C O P Y

April 7, 1931.

Dear Colonel Grant:

At the next meeting of the Commission of Fine Arts on May 28, 1931, the Commission would be much pleased to inspect full-sized models (solar prints) of Mr. Friedlander's and Mr. Fraser's sculptural groups at the Arlington Memorial Bridge plaza. It is understood that the permanent pedestal will be in place by May 15, 1931.

This inspection is important in order to determine the proper scale of the figures before they are executed in stone, and we hope you can make the necessary arrangements for the erection of these models in time for the next meeting of the Commission.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

EXHIBIT G

C O P Y

ARLINGTON MEMORIAL BRIDGE COMMISSION
Navy Building
Washington

April 20, 1931.

Mr. Charles Moore, Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Subject: Full size prints - Heroic Groups.

Dear Mr. Moore:

In reply to your letter of April 17th on this subject, you are informed that the matter of obtaining full size prints of the two groups has already been referred to the architects, with the request that these be set up in time to be ready for the May 28th meeting of the Commission of Fine Arts.

Very truly yours,

(Signed) U. S. Grant, 3d,
Executive and Disbursing Officer.

EXHIBIT G-1

C O P Y

April 20, 1931.

Dear Colonel Grant:

The Commission of Fine Arts at their meeting on April 15, 1931, considered the wording of an inscription for the Memorial Bridge, giving the necessary credits, and at the same time, maintaining a decorative monumental character. The draft enclosed has been gone over with Mr. Kendall who is now having studies made for the location. On final approval by the Bridge Commission the inscription will be drawn out at full size by McKim, Mead and White.

The first Congress decided that no title other than "The President" shall be used, and the Commission has followed the precedent. The dates also were eliminated as disturbing and not really necessary. There will be additional names when the Congress organizes.

The Commission will give further consideration to this matter at the next meeting.

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

EXHIBIT H

and the related structures and approaches were designed during 1922 and completed in 1932, the two hundredth anniversary of the birth of George Washington, under the direction of the

ARLINGTON MEMORIAL BRIDGE COMMISSION

Created by Act of Congress, Approved March 4, 1913.

The Presidents: Warren G. Harding, Calvin Coolidge, Herbert Hoover.

Presidents of the Senate: Calvin Coolidge, Albert B. Cummings, Charles G. Dawes, Charles Curtis.

Speakers of the House of Representatives: Frederick H. Gillette, Nicholas Longworth, _____.

Chairmen of the Senate Committee on Public Buildings and Grounds: Bert M. Fernald, Henry W. Keyes.

Chairmen of the House of Representatives Committee on Public Buildings and Grounds: John W. Langley, Richard N. Elliott, _____

Executive and Disbursing Officers in Charge: Lieut. Col. Clarence Osborne Sherrill, U. S. A.; Lieut. Col. Ulysses S. Grant, III, U. S. A.

Executive Assistants: Major J. C. Mehaffey, U. S. A.; Major D. H. Gillette, U. S. A.

With the advice of the National Commission of Fine Arts.

Architects: McKim, Mead and White.

Engineers: Walter J. Douglas, John L. Nagle, H. N. Crichton, J. C. Spotts.

(Smaller)

The Memorial Bridge foundations were built by the H. P. Converse Company; the superstructure by the Hunkin-Conkey Construction Company of granite from North Carolina and Georgia quarries. The draw span, designed by the Strauss Engineering Corporation, was erected by the Phoenix Bridge Company. The plaza and water-gate foundations were built by the Grier-Lowrance Construction Company; the superstructures by the National Construction Company; the granite came from New Hampshire and North Carolina. The Boundary Channel Bridge was built by the N. P. Severin Company of granite from Maine, North Carolina and Vermont.

MINUTE ADOPTED BY COMMISSION OF FINE ARTS ON NOVEMBER 7, 1930 IN RESPECT TO THE MEMORIAL COLUMNS ON THE COLUMBIA ISLAND PLAZA OF THE ARLINGTON MEMORIAL BRIDGE

The two columns on Columbia Island are to express the essential unity of the nation. At the time when Daniel webster made his prophetic declaration (quoting President Jackson) there were only the North and the South. Now there is also a West, which presupposes also an East. The elimination of the statue at the Arlington end of the composition makes it imperative to express elsewhere this unity; and the most significant way in which this idea can be expressed is in the two Columbia Island columns with their symbolic sculpture.

The Commission of Fine Arts has considered from time to time the detail of these columns as presented in the architect's drawings; but the significance of the columns has not been adequately discussed. Nor yet has the symbolic character of the sculpture itself received due consideration. Perhaps the best way to arrive at a satisfactory and adequate solution would be by a cooperative study of both architecture and sculpture to the end that both elements have due consideration in solving a problem which is after all first the mental concept and afterwards the artistic manner of carrying out the conception.

This Commission feels that as yet the treatment has not risen to such heights; and that as a consequence, time has been taken in discussing details which have a subordinate place in the scheme. What we would like to see is a study made by both architect and sculptor working together to produce a unified result of supreme excellence.

EXHIBIT I

C O P Y

April 25, 1931.

Dear Mrs. Harrison:

On Thursday, Mr. Greenleaf and I looked over the situation at the end of 16th Street, the first place proposed for a marker. The situation is a difficult one because of the diagonal line which the District of Columbia boundary takes there and the inadequacy of the present space to mark so important a portal as 16th Street is. The present design, prepared for the layout at 16th Street Heights under the direction of a former Engineer Commissioner of the District of Columbia, is not only inadequate but it is ill shaped.

It is suggested that the National Capital Park and Planning Commission be requested to prepare a new design adequate in extent and suitable in character.

We also examined the entrance to the District of Columbia at Wisconsin Avenue and found probably within the existing area of Wisconsin Avenue that suitable planting could be placed and a marker erected. Here again the National Capital Park and Planning Commission should be asked to prepare a plan.

Mr. Donn has drawn a design for a marker on the basis of the old design and is having estimates of cost prepared. This will be sent to you as soon as received from him.

Cordially yours,

(Signed) Charles Moore,

Chairman.

Mrs. Fairfax Harrison,
Belvoir, Virginia.

EXHIBIT J

C O P Y

April 17, 1931.

Dear Colonel Grant:

The Commission of Fine Arts, at their meeting on April 15, 1931, gave further consideration to the markers, which the Garden Club of America desire to erect at entrances to the District of Columbia.

The Commission favor the suggestion now made by the Garden Club committee; namely, to use a simple marker of Aquia Creek sandstone, somewhat similar to the Boundary Stones of the District of Columbia, together with ample planting of trees, as you and Dr. Merriam and I discussed. The Commission recommended that Mr. Edward W. Donn, architect, 1920 K Street, N. W., prepare a design on the above basis and get estimates of cost of the marker set in place, as he did in the case of the stones at Wakefield. He thinks the cost will come within the sum allotted by the Garden Club. One entrance (preferably Sixteenth Street) could be worked out. Then when a monumental entrance to that street shall be devised a change can be made.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Lieut. Col. U. S. Grant 3d,
Director, Public Buildings and
Public Parks of the National Capital,
Washington, D. C.

EXHIBIT J-1

C O P Y

April 25, 1931.

Dear Mrs. Harrison:

Mr. Greenleaf was here Thursday and we went over the area in connection with the District of Columbia World War Memorial. He recommended that the entire area from the John Paul Jones Monument to the first north and south road be considered the area to be treated in connection with the bandstand. He advised that the large willows be retained for the present together with such other trees as are in fairly good condition; that other trees as large as possible be planted informally so as to create shade over the entire area. The flowering trees and birches now existing should be preserved where possible.

From the bandstand to the driveways both north and south there should be a broad pathway 60 feet in breadth with two flagstone walks with grass between them on each side of the pathway to provide for those going to and coming from the concerts. Especially he recommended that the underbrush which has grown up beneath the double row of trees lining the north driveway be entirely cleared out. This undergrowth is already marked for destruction and the sooner it is cut the finer will be the appearance of that section of the park. The double row of trees on each side of the driveway should be maintained in their full integrity and the pheasant house on the north side should be removed as it is now an eyesore.

General Cheatham who, as we understand it, is in charge of a committee that has been designated by the Garden Club to provide a landscape plan, accompanied us on the trip. Mr. Brooke was also present. Mr. Greenleaf will serve at least in the capacity of consulting landscape architect for your project.

Cordially yours,
(Signed) Charles Moore,
Chairman.

Mrs. Fairfax Harrison,
Belvoir, Virginia.

EXHIBIT K

C. A. LANGLEY CO.
Building Construction
1509 Connecticut Avenue,
Washington, D. C.

April 17, 1931.

Mr. H. P. Caemerer,
c/o Mr. Goldsmith,
U. S. National Museum
Washington, D. C.

Dear Sir:-

In reply to your request of recent date, beg to state we will remove all the interior partitions, or screens, in the Art Gallery, and replace same at a later date, with all new material, with the exception of the marble base, iron brackets and wood guard rails; the National Museum to provide storage place for storing any material to be used. Partitions to be the same as originally constructed and as shown on blueprints prepared by Hornblower and Marshall, dated April 11, 1931.

The above work to cost, approximately, Eight Thousand ($8,000) Dollars, and includes burlap covering and hauling away of all debris.

We will reduce the height of all interior partitions, not including those on the North end, to nine feet, and, at a later date add, approximately, five feet to these partitions to restore them to the original height, for, approximately, Three Thousand Three Hundred ($3,300) Dollars.

Trusting this will give you the desired information, I remain

Very truly yours,
C. A. Langley Co.
(Signed) Chas. B. Langley.

L/b

The above figures include furnishing in place burlap wall covering.

EXHIBIT L

C O P Y

LORD AND HEWLETT ARCHITECTS
Two West Forty Fifth Street New York

April 27, 1931.

H. P. Caemmerer, Esq.,
Secretary, the Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Dear Mr. Caemmerer:

Many thanks for yours of April 21st with enclosures. Speaking for the Mural Painters, I think the proposition which involves the cutting down of the alcoves to the extent discussed with Mr. Goldsmith will be perfectly satisfactory.

Our present plan is to ask the painters collaborating in the production of the historic Washington frieze to have their works ready for installation on February 1st so that it would be possible to have the opening on Washington's birthday. If you learn of any change in this program, I should be glad to hear of it as soon as possible.

Very truly yours,

(Signed) J. Monroe Hewlett.

EXHIBIT L-1

C O P Y

NATIONAL CAPITAL
PARK AND PLANNING COMMISSION
Eighteenth and B Streets
Washington

April 25, 1931.

Mr. Charles Moore,
Chairman, Fine Arts Commission,
Interior Department Building,
Washington, D. C.

Subject: Proposed joint exhibition for 1932.

My dear Mr. Moore:

At the last meeting of the Planning Commission, Mr. Eliot reported that in a conference with your Commission, it was suggested that an exhibition of plans for the City of Washington should be held in connection with the Fine Arts exhibit proposed for 1932.

I understand that it is your hope that the lower central gallery of the New National Museum might be available for this purpose and I am writing, in accordance with the instructions of the Commission, to say that we should be glad to join with the Commission of Fine Arts in a request to the Smithsonian Institution for this space. The Planning Commission fully appreciates the importance of grouping the material on the Plan of Washington in one place and the desirability of securing space in a central location, and is prepared to do its share toward success of such an exhibition if you can get the Smithsonian officials to agree.

Very truly yours,

(Signed) U. S. Grant 3d,
Executive and Disbursing Officer.

Exhibit L-2